

TX'75

MEDIA SCRIPT  
Studio T.C.3  
BBC-1 Colour

Project No. 02344/7042  
Recording VTC/6HT/92975

"DOCTOR WHO" 4A

"ROBOT" (working title)

by  
TERRANCE DICKS

EPISODE ONE

TX  
28/12/74

Producer.....	BARRY LETTS
Director.....	CHRISTOPHER BARRY
Script Editor.....	ROBERT HOLMES
P.U.M.....	GEORGE GALLACCIO
P.A.....	PETER GRIMWADE
A.F.M.....	DAVID TILLEY
Assistant.....	JOY SINCLAIR
Designer.....	IAN RAWNSLEY
Costume Designer.....	JAMES ACHESON
Make-up Artist.....	JUDY CLAY
T.M.1*.....	NIGEL WRIGHT
T.M.2.....	DEREK THOMPSON
Sound Supervisor.....	JOHN BOYD <small>WILSON</small>
Grams (p).....	GORDON PHILIPSON
Vision Mixer.....	GRAHAM GILES
Floor Assistant.....	EIGHTEEN (COLIN REID)
Crew.....	CLIFFORD CULLEY
Visual Effects Designer.....	DAVE JERVIS
Inlay Operator.....	

SATURDAY, 1st JUNE 1974

Camera Rehearsal.....	10.30 - 13.00
LUNCH.....	13.00 - 14.00
Camera Rehearsal.....	14.00 - 18.00
DINNER.....	18.00 - 19.00
Line-Up.....	19.00 - 19.30
RECORD : VTC/6HT/92975 plus Shibarden	19.30 - 22.00
VT6 - 2 Machines	

- - - - - 000 - - - -

RA SCRIPT  
S.T.C.3  
Mod-1 Colour

THIS IS THE ONLY COPY OF THIS SCRIPT.  
PLEASE RETURN IT AS SOON AS POSSIBLE  
TO THE TELEVISION ~~SCRIPT LIBRARY~~ 344/7042  
Recording No. VTC/6HT/2975

PRESERVATION

"DOCTOR WHO" 4A

"ROBOT" (working title)

by

TERRANCE DICKS

TX 28/12/74

Ned 1975

EPISODE ONE

Producer.....BARRY LETTS  
Director.....CHRISTOPHER BARRY  
Script Editor.....ROBERT HOLMES  
P.U.M.....GEORGE GALLAGH  
P.A.....PETER GRIMWADE  
A.F.M.....DAVID TILLEY  
Assistant.....JOY SINCLAIR  
Designer.....IAN RAWNLEY  
Costume Designer.....JAMES ACHESON  
Make-up Artist.....JUDY CLAY  
T.M.1\*.....NIGEL WRIGHT  
T.M.2.....DEREK THOMPSON  
Sound Supervisor.....JOHN LLICYD  
Gram Op.....GORDON PHILIPSON  
Vision Mixer.....FRED LAW  
Floor Assistant.....GEOFFREY POSNER  
Crew.....FOURTEEN  
Visual Effects Designer.....CLIFFORD CULLEN  
Inlay Operator.....DAVE JERTIS

TX 75

TUESDAY, 21st May 1974

Camera Rehearsal.....11.30 - 13.00  
LUNCH.....13.00 - 14.00  
Camera Rehearsal.....14.00 - 18.00  
DINNER.....18.00 - 19.00  
Line-Up.....19.00 - 19.30  
RECORD : VTC/6HT/92975.....19.30 - 22.00  
PLUS Shibarden

- - - - - 000 - - - - -

js

CAST

Episode One

(In order of appearance)

Sarah.....	ELISABETH SLADEN
Brigadier.....	NICHOLAS COURTNEY
Dr. Who.....	TOM BAKER
Harry.....	IAN MARTER
Benton.....	JOHN LEVENE
Miss Winters.....	PATRICIA MAYNARD
Jellicoe.....	ALEC LINSTEAD
Kettlewell.....	EDWARD BURNHAM
Robot.....	MICHAEL KILGARRIFF

Non-Speaking

Guard.....	JOHN SCOTT MARTIN 236-9700	(thru A.P.P.)
Stretcher Bearer.....	LESLIE WEEKES 727-8862	(Dilmar 876-5453)
do.....	NIGEL STEVENS 77-51455	do
Tall Man (for Robot's Hand).....	JOHN EAST 764-8000	do
Guard (dead body).....	GEORGE HOWSE 727-0274	do

CAST

Episode One

(In order of appearance)

Sarah.....	ELISABETH SLADEN
Brigadier.....	NICHOLAS COURTNEY
Dr. Who.....	TOM BAKER
Harry.....	IAN MARTER
Benton.....	JOHN LEVENE
Miss Winters.....	PATRICIA MAYNARD
Jellicoe.....	ALEC LINSTEAD
Kettlewell.....	EDWARD BURNHAM
Robot.....	MICHAEL KILGARRIFF

Non-Speaking

Guard.....	JOHN SCOTT MARTIN 286-9700 (thru' A.P.P.)
thru' DILMAR AGENCY: 876-5453	
Stretcher Bearer.....	
do.....	

- - - - -00o- - - -

Page	Scene	Characters	Day/Night	Shots	Cameras and Booms
1	1.	INT. UNIT H.Q. DOCTOR'S LAB  SARAH BRIGADIER DR. WHO HARRY BENTON  2 UNIT SOLDIERS N/S	DAY (1)	201- 209	1A, 5A, 2A A1
5	2.	EXT. GOVERNMENT EST. O.B.  UNIT SENTRY N/S GUARD DOG Robot's P.O.V.  Sentry is struck down + 2 metal hands snap gate chains: Guard Dog reacts + makes off	NIGHT	210	VTR PLAYBACK feeding Monitor
7	3.	INT. GOVERNMENT OFFICE  /BRIGADIER V/O/	NIGHT	211- 212	CAMERA 1 feeding/ Monitor
7	4.	INT. UNIT H.Q. DOCTOR'S LAB  SARAH BRIGADIER	DAY (2)	213- 220	4A, 1A, 2A A1
11	5.	INT. UNIT CORRIDORS  SARAH BRIGADIER DR. WHO	DAY	221- 223	3B, 4B B2
12	6.	INT. UNIT H.Q. DOCTOR'S LAB  DR. WHO HARRY	DAY	224- 233	1A, 5A, 2A A1
		RECORDING BREAK (1)			
16	7.	INT. UNIT CORRIDORS  BRIGADIER SARAH	DAY	234- 235	3B, 4B B2

Page	Scene	Characters	Day/Night	Shots	Cameras and Booms
16	8.	INT. UNIT LABORATORY  SARAH HARRY BRIGADIER DR. WHO	DAY (2 cont)	236- 252	5A, 2A, 1A Al
19	9.	EXT. FENCE O.B.  Robot's P.O.V.  Metal hands snap heavy wires of Electrical Fence	DAY	253	VTR PLAYBACK feeding Monitor
20	10.	INT. STOREROOM  SECURITY GUARD N/S Robot's P.O.V.	DAY  BREAK	254- 261	CAMERA 1 feeding/ Monitor/ 3C, 4C/1C B3
21	11	INT. UNIT H.Q. DOCTOR'S LAB  HARRY BRIGADIER DR. WHO	DAY  BREAK	262- 275	4A, 1A, 2A Al
PAUSE - ON TO SCENE 13 (Page 27)					
25	12.	EXT. FENCE O.B.  BRIGADIER DR. WHO HARRY  Dr. Who finds squashed Dandelion. They follow him thru' gap in wire fence	DAY		EDIT IN
27	13.	INT. STOREROOM  BRIGADIER DR. WHO HARRY  Dr. Who looks at rifled shelves	DAY	276- 279	3C, 4C B3

PAUSE or BREAK - ON to SC. 17 (Pg. 34)

3/....continued

Page	Scene	Characters	Day/Night	Shots	Cameras and Booms
28	14. EXT. THINKTANK	O.B.  JELLICOE Miss WINTERS SARAH  SECURITY GUARD N/S  Sarah pays Thinktank a visit	DAY (2 cont)		<span style="border: 1px solid black; padding: 2px;">EDIT IN</span>
30	15. EXT. FENCE	O.B.  BRIGADIER DR. WHO HARRY <span style="border: 1px solid black; padding: 2px;">BENTON V/O</span>  Dr. Who stretched out in back of Landrover: Brigadier orders security seal round Factory	DAY		<span style="border: 1px solid black; padding: 2px;">EDIT IN</span>
33	16. EXT. THINKTANK	O.B.  SARAH JELLICOE Miss WINTERS  End of Sarah's tour of Thinktank: she pops thru' a door	DAY		<span style="border: 1px solid black; padding: 2px;">EDIT IN</span>
34	17. INT. THINKTANK KETTLEWELL'S WORKSHOP	SARAH JELLICOE Miss WINTERS	DAY	280- 287	5C F/R 2B, 3D, 1D A2, E4
	PAUSE or BREAK - ON TO SCENE		20 (Page 39)		
37	18. EXT. FACTORY	O.B.  BENTON UNIT TROOPS N/S <span style="border: 1px solid black; padding: 2px;">BRIGADIER V/O</span>  Montage of shots of Unit Troops setting up observation posts etc:	DAY		<span style="border: 1px solid black; padding: 2px;">EDIT IN</span>
38	19. DOOR OUTSIDE FACTORY VAUT CB	SENTRY N/S <span style="border: 1px solid black; padding: 2px;">BRIGADIER V/O</span>  Sentry guarding massive door	DAY		<span style="border: 1px solid black; padding: 2px;">EDIT IN</span>

Page	Line	Characters	Day/Night	Shots	Cameras and Booms
39	20.	INT. FACTORY VAULT  /BRIGADIER V/Q/	DAY (2 cont)	288	4D
PAUSE or BREAK - AND ON TO SCENE 22 (Page 41)					
39	21.	EXT. FACTORY O.B.  BRIGADIER DR. WHO HARRY BENTON  Landrover parked: Dr. Who points downwards as the <u>one</u> direction unprotected...	DAY		<b>EDIT IN</b>
41	22.	INT. FACTORY VAULT NODEL + CSO  /C.S.O. SHOT/	DAY	289	4E, 3E
Metal Fist thru' Concrete					
RECORDING BREAK - ON TO SCENE 25 (Page 42)					
41	23.	EXT. FACTORY VAULT O.B.  SENTRY N/S  Sentry reacts to noise - he opens door + fires at Robot	DAY		<b>EDIT IN</b>
-----					
42	24.	EXT. FACTORY O.B.  DR. WHO BRIGADIER HARRY BENTON  They hear shots + choking scream - sprint towards Factory	DAY		<b>EDIT IN</b>

5/....continued

Page	Scene	Characters	Day/Night	Shots	Cameras and Booms
42	25. INT. FACTORY VAULT	DR. WHO BRIGADIER BENTON HARRY SENTRY N/S	DAY (2 cont)	290- 294	4E, 3F C1
43	26. INT. KETTLEWELL'S LAB	KETTLEWELL SARAH	DAY	295- 302	1E/F, 2C D1
RECORDING BREAK - ON TO SCENE 30 (Page 46)					
44	27. EXT. KETTLEWELL'S HOUSE OB	SARAH	DAY		/EDIT IN/
	Sarah gets into car - takes Pass out of Handbag + drives away				
45	28. EXT. THINKTANK	O.B.	DAY		/EDIT IN/
	SARAH GUARD W/O 2				
	Guard goes to check pass + Sarah runs towards Bunker				
46	29. EXT. THINKTANK	O.B.	DAY		/EDIT IN/
	SARAH				
	Sarah creeps towards Kettlewells Laboratory + enters cautiously				
46	30. INT. THINKTANK WORKSHOP	SARAH ROBOT	DAY	303- 306	CAMERA 1 fed/ to Monitor/  3A/ 5D/E, B4 2D, 1D

"DOCTOR WHO"

'Robot'

by

Terrance Dicks

EPISODE ONE

OPENING TITLES : with  
(TO BE ADDED LATER)

Opening Title Music

1. INT. UNIT H.Q. DOCTOR'S LAB. DAY.  
1A, 5A, 2A A1

TEASER  
(To be Edited in)

(SARAH AND THE  
BRIGADIER ARE  
LOOKING DOWN AT  
DOCTOR WHO, WHO  
LIES ON THE  
GROUND)

SARAH: Look, Brigadier, look! It's  
starting!

(DOCTOR WHO IS  
STARTING TO GLOW  
WITH A GOLDEN  
LIGHT)

BRIGADIER: Here we go, again...!  
(Cont...)

- 201) 1A / CLOSE UP OF DOCTOR WHO'S FEATURES AS THEY CHANGE INTO THOSE OF HIS NEW INCARNATION.
- Widen with SARAH to 3sh BUT EVEN WHEN THE CHANGE IS COMPLETE, DOCTOR WHO TWISTS AND WRITHES, MUTTERING DELIRIOUSLY.
- 202) 2A / SARAH KNEELING BY HIM, LOOKS UP AT THE BRIGADIER, WHO RUSHES TO A WALL PHONE, AND DIALS A COUPLE OF DIGITS)
- MCU BRIGADIER BRIGADIER (INTO PHONE) Get me the I.T. Doctor? - Lieutenant Sullivan. Emergency! Come to the lab at once, please!
- 203) 5A / (HE SLAMS DOWN THE PHONE AND TURNS BACK TO SARAH WHO IS TRYING TO CALM DOCTOR WHO.)
- C2sh DR/SARAH HE IS TWISTING AND MUTTERING)
- DOCTOR WHO: (INDISTINCTLY) ... Typical Sontaran attitude ... stop Linx ... perverting the course of human history ..
- (OV)  
BRIGADIER: What's he talking about?
- 204) 2 / SARAH: Something that happened when we first met.../
- CU DR DOCTOR WHO: I tell you Brigadier, there's nothing to worry about. The Brontosaurus is large and placid.../
- 205) 1 / MLS HARRY  
5 to 5/

(ON 1)

THE DOOR OPENS AND HARRY SULLIVAN DASHES IN. HE'S A LARGE BURLY YOUNG MAN IN NAVAL UNIFORM. HIS SOCIAL MANNER BIT 'HEARTY' BUT HE BECOMES CALM AND PROFESSIONAL WHEN AT WORK.

TWO UNIT SOLDIERS WITH A STRETCHER FOLLOW HIM INTO THE LAB)

Let HARRY drop

HARRY: This the patient, sir?

206) 2  
2sh DR/S. R. H.  
HARRY into 3sh

DR.WHO: And stupid./ (SITS UP) If the square of the Hypotomuse equals the sum of the squares on the other two sides, why is a mouse when it spins? Never did know the nanswcr to that one. /

207) 1  
MLS BENTON  
Pan him to BRIG

(WITHOUT WAITING FOR A REPLY HARRY KNEELS BESIDE THE DOCTOR AND STARTS TO EXAMINE HIM.

W.O.1 BENTON ENTERS, CARRYING A CLIPBOARD AND SOME PAPERS)

BENTON: Excuse me sir, the daily report -

(HE BREAKS OFF AT THE SIGHT OF DOCTOR WHO)

HARRY: Get him to sickbay. I'll make a proper examination there.

Tighten to 2sh  
BRIG/BENTON

(THE STRETCHER BEARERS ASSISTED BY HARRY + SARAH GETTING DOCTOR ONTO STRETCHER)

BENTON: Who's that, sir?

BRIGADIER: That, Mr. Benton, is the Doctor.

(2 next)

(ON 1)  
[STAND BY V/T]

BENTON: You mean he's done it  
again, sir? Changed?

(THE BRIGADIER NODS)

BRIGADIER: Saw it happen, this time.

(BENTON SHAKES HIS  
HEAD, EMBLED.)

DOCTOR WHO IS CARRIED  
OUT ON THE STRETCHER,  
SARAH AND HARRY GOING  
WITH HIM. HARRY IS  
LAST OUT AND WHEN  
BRIGADIER STOPS AND  
AT THE DOOR,

208) 2  
MS Hand

Lieutenant Sullivan, I'm placing the  
doctor in your personal charge. He's  
to have your full attention.

(HARRY LOOKS PUZZLED,  
BUT DOESN'T ARGUE)

209) 1  
M2sh BRIG/BENTON

HARRY: Yes, of course, sir. /

(HE GOES OFF DOWN  
THE CORRIDOR.)

[Q V/T]

AUTOGRAPHICALLY BENTON  
HANDS HIS PAPERS TO  
THE BRIGADIER, WHO  
STARTS LOOKING THROUGH  
THEM)

BRIGADIER: Anything urgent, Mr. Benton?

BENTON: No, sir. Just routine.

Pan them to Door

BRIGADIER: (LOOKING AT PAPERS) Yes, everything seems pretty quiet.

CUT to 31

EDITING: PUT THIS SCENE FIRST?

2. EXT. GOVERNMENT ESTABLISHMENT. (O.B) NIGHT

210) 3A

3C

On Periscope  
+ Monitor

/VTR PLAYBACK/  
/Shots 1 + 3/

(Note: This sequence could  
be day, but night, say-for-  
night, or vice versa.  
Suggestion of a catastrophe  
runk into Moon would obviously  
be preferable.

DUE  
ROBOT F/  
THROUGH

We shan't see very much of  
this location or of ANY OF  
M.D.O.'S LOCATIONS WHICH  
SHE HAS BEEN TO IN THE PAST.  
M.D.O. IS GOING TO GET INTO  
THEIR BASEMENT OR BACK  
OF THE ROBOT'S HEAD  
ADDRESS. ALL THAT IS  
NECESSARY IN EACH CASE IS  
TO CORRECTLY INDICATE  
that SIGHTS ARE BEING  
GUARDED. 'SECURITY' IS  
BEING BROKEN INTO.

We don't get a full look at  
the Robot until the end of  
the Episode.)

(SUBJECTIVE CAMERA -  
SEQUENCE IS SEEN ON  
THROUGH THE EYES OF  
THE ROBOT. ITS A  
MASSIVE SEVEN-FOOT HIGH  
METAL FIGURE. A  
SPECIAL OPTICAL EFFECT  
INDICATES WHEN WE ARE  
LOOKING THROUGH THE  
ROBOT'S EYES. WE CAN  
ALSO HEAR AN ELECTRONIC  
HEARTBEAT.

CAMERA MOVES THROUGH  
CONCEALING BUSIES TOWARDS  
A HEAVY GATE. ON IT  
A SIGN READS:

'MINISTRY OF DEFENCE.  
WEAPONRY RESEARCH CENTER.  
NO ALIANCE WITH OUT  
PASS.  
GUARD DOGS PATROLLING'.

(5B next)

(ON V/T + 3A)

A UNIT SENTRY IS ON GUARD.

CAMERA MOVES OUT OF THE BUSHES AND ADVANCES TOWARDS HIM. WE SEE HIM HORRIFIED AND AMAZED REACTION. AS CAMERA MOVES NEARER HE RAISES HIS GUN TO FIRE BUT THE GUN IS WRENCHED FROM HIS GRASP AND HE IS STRUCK DOWN.

CAMERA MOVES IN ON THE GATE. TWO METAL HANDS COME INTO SHOT AND SNAP THE CHAINS HOLDING THE GATE CLOSED. THE GATE IS PUSHED OPEN, AND THE CAMERA MOVES ON THROUGH.

THIS SHOT  
RECORDED  
NORMAL

HOLD FOR A MOMENT ON THE SHATTERED CHAINS AND THE FELLED SENTRY. /

RESUME SUBJECTIVE CAMERA.  
WE ARE MOVING ALONG A PATH. A GUARD DOG DASHES UP BARKING FURIOUSLY. THEN REACTING TO WHAT IT SEES, IT BACKS AWAY FROM CAMERA GROWLING, AND THEN MAKES OFF, HOWLING DISMALLY.

WE CLOSE IN ON THE DOOR. A BLOW FROM A METAL FIST SMASHES IT OPEN.

CAMERA MOVES THROUGH: )

(CUT to 5B)

3. INT. GOV. OFFICE AND COUNCIL CHAMBERS, NIGHT.

211) 5B 2A, 1A + 3A 11

LS WALL/SIDE  
ROBOT's SHADOW  
on Wall (arm)

(THE ROOM IS IN  
DARKNESS.)

GRASS  
CRAZY EYE

-----/E USE/-----

212) 1B /

High Shot S.H.E.  
ROBOT's ARMS in fg  
Fed to Monitor

+

3A

LIG.E FROM THE  
WINDOW ILLUMINATES A MASSIVE S.H.E.  
CHILD A MOVES UP  
TO IT, AND METAL  
HANDS GRIP THE  
HANDLE AND RIP  
THE DOOR OFF.

A METAL HAND WELCHES  
FOR A FOLIAN INSIDE)

5 to ..

-----/D. JOL/----- ?DISINTEGRATOR PLANS /

4. INT. UNIT H.Q., DOCTOR'S OFFICE, DAY. (2)

213) 2A 2A, 4A, 1M 11

CU SARAH

(THE BRIGADIER IS READING

LETTER WHILE LISTENING TO SARAH)

BRIG. DIER (READING) The complete  
set of plans for the Disintegrator  
gun....

214) 4A SARAH: Stolen? Who by?

C 2sh

BRIGADIER: No one saw them. Probably  
enemy agents. A small commando-squad. We  
Found heavy vehicle tracks.

(SEVERELY, REPROVING  
WHAT HE IS DOING)

215) 2 M 2sh Naturally all this is Top  
Secret, Miss Smith! /

(4 next)

(ON 2)

(SARAH CAN'T RESIST  
TEASING HIM)

SARAH: Then why are you telling me?

BRIGADIER: Because ... because ...

(HE STOPS, SPLUTTERS,  
GESTURES ROUND THE  
EMPTY LABORATORY,  
IT IS ELOQUENT OF  
DOCTOR WHO. BITS  
OF SOME HALF-COMPLETED  
EXPERIMENT LITTER  
A LAB BENCH. THE  
TARDIS STANDS SADLY  
IN THE CORNER)

Because there's no-one else I can tell.

SARAH: (UNDERSTANDING) The Doctor's  
still unconscious?

216) 4  
CU SARAH

(THE BRIGADIER NODS)/

He'll be all right. I know he will.

217) 2  
M 2sh BRIG/SARAH

(BUT SHE OBVIOUSLY  
ISN'T)/

/4 to B/  
Track in + pan  
BRIG R holding  
2sh

BRIGADIER: He used to drive me mad,  
but I - miss having him about! He'd  
have been interested in this robbery,  
you know. Some very strange features

\*\*\*

(THE BRIGADIER IS  
EMBARRASSED BY HIS  
OWN DISPLAY OF  
FEELING. SARAH  
CHANGES THE SUBJECT)

(LA next)

SARAH: Actually I came here to ask a  
favour,

(ON 2)

BRIGADIER: (ABSENTLY) Yes, of course.

SARAH: You know . . . Thinktank? The Frontiers-of-science research place. All the latest in everything under one roof.

BRIGADIER: Oh yes. Er, what about it?

(SARAH GIVES A WINNING SMILE)

SARAH: Well, now and again, exceptionally favoured journalists are allowed to visit it. And for absolutely ages now I've been dying to get in there. /

218) 1A  
MCU M.R.G

(SHE LOOKS T HIL APPMELI.GLI)

219) 2  
CU S.RAH

BRIGADIER: You want me to get you a visitors pass? /

220) 1  
M 2sh

SARAH: Oh? Oh, yes, please. /

BRIGADIER: Nothing simpler. Come along to my office, and I'll fix it up right away.

Pan them to Door

(THEY MOVE TOWARDS THE DOOR. SARAH PAUSES)

SARAH: And could I see the Doctor - before I go?

BRIGADIER: Yes, of course.

(3B next)

(ON 1)

SARAH: ... Are you sure you've got  
the right man to look after him?

BRIGADIER: Lieutenant Sullivan?  
First class chap. Very fine doctor.

SARAH: He seems sort of ... old-  
fashioned.

(CUT to 3B)

(ONTO PAGE 11)

## 5. INT. UNIT CORRIDORS. DAY.

221) 3B  
M 2sh

3F, 4B

B2

(CORNER, WHERE THE DOCTOR, JAGGER OVER IYJAILIS, COLES CREEPING ALONG THE CORRIDOR CLUTCHING HIS BOOTS IN HIS HAND. HE HEARS THE APPROACHING VOICES AND DUCKS OUT OF SIGHT BEHIND A CUPBOARD (OR ANOTHER TURN OF WALL) JUST AS THE BRIGADIER AND SARAH APPEAR)

222) 4B  
MS DR - see others bg  
Crab L as he hides

BRIGADIER: Nothing wrong with that, sir. You may not have noticed but I'm a little old-fashioned myself.

SARAH: Nonsense, Brigadier. You're a swinger.

Pan DR R  
223) 3B  
LS DR

(BY NOW THEY HAVE REACHED THE CORNER. THEY TURN IT, AND GO ON THE IR WAY. AS SOON AS THEY ARE OUT OF SIGHT, THE DOCTOR EMERGES FROM HIS HIDING PLACE / AND MAKES OFF DOWN THE CORRIDOR TOWARDS THE LABORATORY)

(CUT to 5A)

## 6. INT. UNIT HQ. DOCTOR'S LABORATORY.

DAY.

- 224) 5A 5A, 2A, 1A A1  
 CU DR (THE ROOM IS DIRTY.  
 AFTER MOMENT THE  
 DOOR OPENS.  
 THE DOCTOR POPS HIS  
 HE D IN. / HE SEE'S  
 THE ROOM IS DIRTY,  
 LOOKS PLEASED AND  
 COMES IN, CLOSING THE  
 DOOR BEHIND HIM.  
 FOR A MOMENT HE LOOKS  
 LOST, AS IF HE CAN'T  
 QUITE REMEMBER WHAT  
 HE'S THERE FOR.  
 THEN HE SPOTS THE  
 TARDIS AND BEAMS.)
- 225) 2A  
 MLS DR Pan him in  
 FOR A MOMENT HE LOOKS  
 LOST, AS IF HE CAN'T  
 QUITE REMEMBER WHAT  
 HE'S THERE FOR.  
 THEN HE SPOTS THE  
 TARDIS AND BEAMS.)
- 226) 1A  
O/S IS TURNS  
 HE CROSSES TO IT,  
 TRIES TO OPEN THE DOOR.  
 IT'S LOCKED. THIS  
 SEEKS TO BAFFLE HIM  
 FOR A MOMENT. HE FROWNS.  
 THEN CHEERS UP)
- 227) 2  
 CU DR Widen + pan him R  
 HE CROSSES TO IT,  
 TRIES TO OPEN THE DOOR.  
 IT'S LOCKED. THIS  
 SEEKS TO BAFFLE HIM  
 FOR A MOMENT. HE FROWNS.  
 THEN CHEERS UP)

DOCTOR WHO: Key! Key, key, key!

(HE STARTS LOOKING IN  
 ALL THE POCKETS OF THE  
 JACKET HE WEARS OVER  
 HIS PYJAMAS. HE CAN'T  
 FIND IT AND LOOKS  
 BAFFLED. THEN HE  
 REMEMBERS THE BOOTS HE  
 IS CARRYING. HE TIPS  
 OUT FIRST ONE AND THEN  
 THE OTHER. THE KEY  
 FALLS FROM THE SECOND  
 BOOT ONTO THE PALM OF  
 HIS HAND)

(1 next)

(ON 2)

DOCTOR WHO: Yes of course.  
Obvious place!

Widen to incl  
HARRY

(HE IS JUST ABOUT TO  
PUT THE KEY IN THE  
LOCK WHEN THE DOOR  
OPENS.)

HARRY SULLIVAN BUSTLES  
IN, WEARING WHITE  
COAT AND STETHESCOPE.  
HE IS FULL OF PRO-  
GRESSIONAL GOOD CHEER.  
HE IS OBVIOUSLY  
RELIEVED TO HAVE FOUND  
THE DOCTOR, AND GIVES  
HIM A REPROVING LOOK)

228) 1

MCU DR

Widen for 2sh on  
DR's move

HARRY: Come on Doctor. You're  
supposed to be in the sick bay!

DOCTOR WHO: Am I? Do you mean  
the Infirmary?

229) 5

CU BRICK

230) 2

M 2sh

DOCTOR WHO: (INDIGNANTLY) Fit?  
Fit? Of course I'm fit! All  
systems go.

(WATCHED BY THE BIFFLED  
HARRY, THE DOCTOR HAS  
A LITTLE BURST OF  
PHYSICAL ACTIVITY,  
TOUCHING HIS TOES,  
RUNNING ON THE SPOT,  
AND FINISHING WITH  
A FEW RAPID PUSH-UPS.  
THEN HE LEAPS TO HIS  
FEET, STRIDES ACROSS  
TO HARRY. THE DOCTOR  
TAKES THE STETHESCOPE,  
POPS THE E.RPIECES IN  
HARRY'S EARS AND  
APPLIES THE BUSINESS  
END TO HIS OWN CHEST.)

(1 next)

(ON 2)

THE DOCTOR'S MANNER  
IS BRISK, HEARTY,  
HYPER-ACTIVE.  
HE IS RUNNING ON  
OVERDRIVE, AFTER  
HIS LONG REST)

DOCTOR WHO: (Cont) Heartbeat..

(BY PROFESSIONAL  
REFLEX MIRROR CHECKS  
THE DOCTOR'S  
BELT - THE  
DOCTOR MOVES THE  
STETHESCOPE TO THE  
OTHER SIDE.  
HE REACTS)

Pull back holding  
DR R to Desk in 2sh

HARRY: I don't think that can  
be right.

DOCTOR WHO: Both a bit fast?  
Still, must be patient. A new  
body's like a new house. Takes  
a bit of time to settle in!

231) 1 \_\_\_\_\_ /  
MCU DR  
(Mirror Shot)

(HE WANDERS TO A  
MIRROR AND EXAMINES  
HIS FACE CRITICALLY.  
TALKING RAPIDLY ALL  
THE TIME)

As for the physiognomy - well we  
have to take the rough with the  
smooth.....  
mind you, I think the nose is  
definitely an improvement. But  
the ears - well, I'm not too sure.  
(cont ...)

(2 next)

(ON 1)

On DR's turn  
pan to C2sh  
HARR/DR

(HE TUGS AT HIS EARS  
EXPERIMENTALLY, SEEKS  
TO ACCEPT THAT THEY'RE  
FIXED + TURNS TO HARRY)

232) 2

MCU HARRY

DOCTOR WHO: (cont) Tell me,  
frankly - what do you say to  
the ears? /

233) 1

A/b

HARRY: Well, I don't know ... /  
DOCTOR WHO: Of course you don't -  
why should you? You're a busy  
man, you don't want to stand here  
bubbling about my ears. Neither  
ear nor there, is it? Eh? But I  
can't waste anymore time. Things  
to do - places to go. I'm a busy  
man too, you know.

(THE DOCTOR SHAKES HARRY  
WARMLY BY THE HAND)

Well, thank you for a most enjoyable  
chat. Must be on my way.

(HARRY IS STILL NOT AMUSED.  
HE BLOCKS THE WAY TO THE  
TARDIS)

HARRY: I'm sorry, Doctor, but  
there's no question of your leaving.  
You'll go back to the Infirmary - I  
mean sickbay, get into bed, and stay  
there till I say you can get up.

(HE ADVANCES PURPOSEFULLY  
ON THE DOCTOR, WHO  
BACKS AWAY, APPARENTLY  
INTIMIDATED)

DOCTOR WHO: How can I prove my  
point?

Crane L holding  
2sh on Skipping

(HE GRABS WIRE AND SKIPS)

Come on then.

Tighten to C2sh

(HARRY JOINS IN WITH THE  
DOCTOR)

(ON 1)

DOCTOR WHO: (SONG)

Mother, mother, I feel sick

Send for the doctor, quick, quick,  
   quick

Doctor, doctor, shall he die?

Yes my darling, bye and bye.

One, two, three, four.....

---

RECORDING BREAK

---

/....on to page 16

## 7. INT. UNIT CORRIDORS. D.Y.

234) 4B 4B, 3B B2  
LS (THE BRIGADIER AND  
 SARAH RUSHING ALONG  
 TOWARDS THE LABORATORY)

BRIGADIER: If he's not in the  
 sickbay, there's only one place  
 he can be.

235) 3B S.R.H. I thought you said Doctor  
LS Sullivan was looking after him.

BRIG: He's supposed to be ...

(BY NOW THEY ARE AT  
 THE LABORATORY DOORS.  
 THE BRIGADIER OPENS IT  
 FOR S.R.H AND THEY  
 RUSH IN)

## 8. INT. UNIT. LABORATORY. D.Y.

236) 1A 1A, 5A, 2A A1  
LS LAS (THE LABORATORY APPEARS  
 QUIET AND EMPTY.  
 THEY LOOK ROUND.  
 THEN THEY HEAR A  
 MUFFLED THUMPING FROM  
 A CORNER CUPBOARD.  
 Pan them to  
 Cupboard  
 (5A next)

C.P.S.

(ON 1A)

-17-

237) 5A  
MCU HARRY

SARAH RUSHES ACROSS TO IT AND OPENS IT.

HARRY SULLIVAN, TIED UP, FALLS OUT)

BRIGADIER: What are you doing there?

S.R.H.: What happened?

238) 2A  
GROUP sh

HARRY: (INDIGNANT) Picked me up and flung me in the cupboard like a pair of boots. /

BRIG: Where is he?

(THE FAMILIAR GROANING SOUND OF THE TARDIS ANSWERS THE QUESTION.)

[GR. S/]

[LIGHT IX/]

Pan SARAH R  
to Tardis

Hah! Too late.

(S.R.H RUSHES TO THE TARDIS DOOR AND HAMMERS ON IT WITH HER FISTS)

SARAH: Doctor, Doctor, wait, please. Don't go rushing off. Doctor, listen ...

239) 1  
Wide 3sh  
BRIG/SARAH/DR

(THE TARDIS NOISE SUBSIDES. AFTER A MOMENT THE DOOR OPSNS AND THE DOCTOR POPS HIS HEAD OUT) /

[STILL in/  
PYJAMAS]

DOCTOR WHO: (TAKING IN THE SCENE)  
Yes? Uh, come to see me off, have you? Well, I hate goodbyes. I'll just slip quietly away ...

(CUT to 2)

240) 2 / (STARTS TO RE-ENTER  
2sh SARAH/DR THE TARDIS, BUT IS  
STOPPED BY SARAH'S  
ANGUISHED CRY)

SARAH: Doctor, you can't go!

DOCTOR WHO: Can't - can't! No such word as can't. Why not?

(HE ASKS THE QUESTION  
STRAIGHTFORWARDLY,  
IN A TONE OF CHILD-  
LIKE CURIOSITY.)

SARAH RACKS HER  
BRAINS)

241) 1 / SARAH: (TO DOCTOR) Well, because,  
LS a/b er, because the Brigadier needs  
BRIG/SARAH/DR you. Don't/you, Brigadier?

BRIG: What? Oh yes, yes of course. Depending on you.

DOCTOR WHO: What for?

242) 2 / (THE BRIGADIER GIVES  
MCU BRIG SARAH AN ANGUISHED  
LOOK.)

243) 1 / HE HAS NO  
2sh SARAH/DR IDEA.  
SARAH ANSWERS FOR HIM)

244) 2 / SARAH: There's been this  
MCU BRIG robbery - some kind of secret weapon./  
Pan him to 3sh  
BRIG/SARAH/DR

BRIG: Ah yes. Very serious  
business.

(1 next)

(ON 2) S/By V/T  
245) 1 SARAH: (TO DOCTOR) I mean, you  
MCU DR are still Unit's Scientific  
Adviser. You can't go off and  
leave them in the lurch. /

DOCTOR WHO: Can't I? Goodbye.

(CLOSES DOOR)

246) 5 HARRY: Excuse me, sir./ Could  
MS HARRY you oblige?  
Widen to 2sh as  
BRIG in  
247) 1 DOCTOR WHO: Excuse me./ Haven't  
MS DR we met somewhere before? /  
248) 2  
CU BRIGADIER  
249) 1 BRIGADIER: Well.../  
CU DR  
  
250) 2 DOCTOR WHO: No, don't tell me.  
CU BRIG Alexander the Great! /  
251) 1 CU DR No? Hannibal? No, /  
252) 2 CU BRIG  
252A) 1 CU DR Brigadier?/ Brigadier Alastair  
Gordon Lethbridge Stuart. How  
are you?  
RUN V/T

(SHAKES HANDS)

BRIGADIER: Very well, thank you  
but ....

Widen to 3sh  
BRIG/SARAH/DR DOCTOR WHO: And Sarah Jane Smith.  
Now what was that you said about  
a secret weapon?

(THE DOCTOR LOOKS THOUGHTFUL  
THEN, TO EVERYONE'S RELIEF,  
HE COMES OUT OF THE TARDIS.)

(CUT to 3A)

HE LOOKS ROUND ENQUIRINGLY)

9. EXT. NIGHT, L Y (O.S.)

253) 3A

On Periscope  
+ Monitor

VTR PLAYBACK  
Shot 4

DU  
ROBOT F/X

(A CLOUT IS . . V.  
SUBJ. CTIVELY CHIEVING  
WE ARE SAWING  
A HES VY ELECTRIC L  
FIRE, LOADING  
SMALL COMPOUND OF  
BUILDINGS.

TWO METAL HEDS COME  
INTO SIGHT AND CRASH  
THE SMALLS OF HEDS.  
THE AL IS CHARGED OF  
ELECTRICITY AND SPARKS  
FLASH ROUND THE HEDS.

O VIJOUSLY UNAFFECTED  
THE HEDS SHAP FIRST  
ONE, THEN IMPALE  
SECOND OF THE HEDS  
WILL IN TWO, WITH  
EFFORTLESS, EASE)

(CUT to 4G)

(On to page 20)

## 10. INT. STOCKROOM, D.Y.

254) 4C

'C, 3C, 1C

B3

LS

(A STILL ELECTRONIC  
STOCKROOM, FILLED WITH D.D./  
CAT. S ID BOXES. ACCT F/X)

Tighten to MCU GUARD

A BORED SECURITY GUARD  
GUARD SITS READING GRAMS/  
A PAPER. SUDDENLY FOOTSTEPS/  
HE HEARS THE MASSIVE CLUMP, CLUMP, CLUMP,  
OF FOOTSTEPS COMING  
TOWARDS THE DOOR FROM  
THE CORRIDOR OUTSIDE.  
HE LOCKS THE DOOR.  
THE FOOTSTEPS COME  
HE RE~~AD~~ AND THE DOORS  
ARE SHROWN BY A THUMP  
FROM THE OUTSIDE./

255) 3C

MS DOORS

256) 4

MS GUARD  
Pan him R

THE GUARD RUSHES TO  
THE DOOR AS IT IS  
SHROWN BY A THUMP  
THUM. HE PUTS A  
MASSIVE STEEL BAR  
ACROSS THE DOOR,  
BUT AS THE DOOR IS  
FORCED INWARD FROM  
THE OUTSIDE, THE BAR  
BEGINS TO BULGE AND  
BLIND. THE GUARD BACKS  
AWAY IN HORROR. HE

257) 3

CU BAR

LOOKS ROUND WILDLY  
AND THEN MOVES TOWARDS  
A WALL PHONE. AS HE  
APPROACHES IT THERE  
IS SHATTERING CRASH  
FROM BEHIND HIM,/

258) 4

MS GUARD/Phone

WE CUT TO A CLOSE-UP  
OF THE GUARD AS THE  
DOORS BURST OPEN.

259) 3

BAR/GUARD

(4 next)

J.P.S.

(ON 3)

-21-

260) 4  
MS GUARD/Chair

HE REACTS IN ALARMED  
AND HORROR FROM WHAT  
HE SEES. HE BLOCKS AWAY,  
TRYING FOR THE  
WALL PHONE.

CUT TO A CLOSE-UP OF THE  
WALL PHONE AS HE GRABS  
FOR IT. TERRIFIED HARRY  
IS THERE BEFORE HIM, RIPPING  
THE PHONE OUT OF THE  
WALL.

CUT TO A CLOSE-UP OF  
THE TERRIFIED GUARD  
AS HE IS STRUCK DOWN.

RECORDING BREAK

261) 1C  
High tracking Shot  
+  
3  
Periscope on Monitor  
fed from 1

CUT TO ROBOTS I.O.V.  
SUBJECTIVE C. L.M., S  
IT SEE'S THE ROWS OF  
BOXES AND CARTONS.  
IT FAULS AT ONE, AND  
THEN RECEIVES FOR IT,  
PLACING IT TO ONE  
SIDE. THE JOB IS  
REPEAT'D AND THEY'VE IT  
RE-CHECKED (NOT THE  
BOX, OBVIOUSLY)  
A KING A CAREFUL  
SELECTION, WORKING  
QUICKLY AND ACCURATELY)

PAUSE - 1 to 2

F/G CUPBOARD CUT

11. INT. UNIT H.Y. DOCTOR'S  
L.BORATORY. D.Y.

262) 2A  
MS HARRY

4A, 1A, 2A

A1

(HARRY SULLIVAN IS  
SITTING LISTENING TO  
HIS OWN HEART BEAT  
WHEN THE WIGGIE  
COMES RUSHING IN)

263) 1A  
MLS past HARRY to  
Door

(2 next)

(ON 1)

BRIG: Doctor, there's been  
another one!

(HE PAUSES,  
SEEING ONLY HARRY)

Where is he?

(HARRY NODS TOWARDS  
THE TARDIS)

HARRY: In there.

(BRIG SUSPICIOUSLY,  
MOVING TOWARDS  
THE TARDIS:)

BRIG: But he promised ...

DOCTOR WHO: (V.O.) Ah, Brigadier!

(CUT TO THE DOORWAY  
OF THE TARDIS.

THERE STANDS THE  
DOCTOR, RESIDENTIAL  
IN A HUGE BEARSKIN  
JACKET) / (1st Costume)

264) 2  
MCU BRIG

BRIG: Doctor, we must get moving,  
There's been a second ...

265) 1  
LS DR

(HE BREAKS OFF, SEEING  
THE DOCTOR. /  
THE DOCTOR NOTICES)

DOCTOR WHO: Something wrong?

(2 next)

C.P.S.

(ON 1)

-23-

266) 2

MS DR

Pan him to CU

BRIG bg

BRIG: You've changed./

DOCTOR WHO: Oh no, not again.

(HE RUSHES TO THE  
MIRROR AND PEEKS  
CRITICALLY AT HIS  
FACE, PRODDING  
AND POKING IT)

BRIG: I didn't mean your face,  
Doctor. I meant your clothes.

DOCTOR WHO: (S.D.I.Y) You don't  
like them.

267) 1

M 2sh

BRIG: UNIT is supposed to be a  
security organisation./

DOCTOR WHO: You think I might  
attract attention?

BRIG: It's just possible.

(2 next)

-23-

(ON 1)

- 24 -

Pan him to Tardis

268) 2

2sh HARRY/BRIG

DOCTOR WHO: One moment./

(HE DARTS BACK INSIDE  
TARDIS.)

RECORDING BREAK

/1 to D/

269) 4A

/LOCKED OFF/ /  
MLS DR

AND INSTANTLY RE-  
APPEARS IN AN EVEN (2nd Costume)  
MORE ECCENTRIC COSTUME.

DOCTOR WHO: No? No!

RECORDING BREAK

(ON 4 cont)

270) 2

/C 2sh HARRY/BRIG

HE LOOKS AT THEIR (3rd Costume)  
HORRIFIED FACES)

271) 4

(LOCKED OFF) /  
MCS DR

RECORDING BREAK

(ON 4 cont)

272) 2

/C2sh HARRY/BRIG

(HE GOES BACK INSIDE (4th Change Proper Cost.)  
AND REAPPEARS IN WHAT  
IS BASICALLY HIS NEW  
COSTUME)

273) 4

/LOCKED OFF/ /  
MCS DR

RECORDING BREAK

(ON 4. cont)

DOCTOR WHO: How about this?

274) 2

/M 2sh HARRY/BRIG

Pan BRIG to DR

BRIGADIER: Much better, Doctor.  
Now if we're finished with your  
wardrobe, there's an urgent ..

DOCTOR WHO: I'll try again if  
you like.

BRIGADIER: Let's settle for that!  
Now, Doctor, there's been -

DOCTOR WHO: Time we were off!

(4A next)

BRIGADIER: Off?

(ON 2)

DOCTOR WHO: To visit the scene  
of the crime.

275) 4A  
3sh

BRIGADIER: Thing is, there's been  
another robbery./

Let DR go

Hold 2sh BRIG/HARRY

DOCTOR WHO: (OVER HIS SHOULDER)  
Tell me on the way, Brigadier.  
Tell me on the way. You must,  
cultivate a sense of urgency!  
Procrastination is the thief  
of time.

(THE BRIGADIER GIVES HARRY  
AN EXASPERATED LOOK -  
HARRY REPRESSES A GRIN. AND  
THEY SET OFF AFTER THE  
DOCTOR)

INT. FENCE IS DOWN: D to C/-  
On to SC. 12 - Have all

12. EXT. FENCE. (OB) DAY.

SC. 12 TO E  
EDITED IN

(THE BRIGADIER IS  
INDICATING THE  
BROKEN FENCE. HARRY  
LOOKS ON.)

BRIGADIER: Millions of volts  
running through the wretched  
thing and for all the use ...  
Doctor? (cont...)

(THE DOCTOR IS  
SITTING CROSS  
LEGGED ON THE  
GRASS, STARING  
IN ABSORPTION AT  
SOMETHING ON THE  
GROUND IN FRONT OF  
HIM)

BRIG/DIER: (cont) Doctor, will you please pay attention.

DOCTOR WHO: Oh but I am. I assure you. Look.

(HE PICKS THE SOIL UP CAREFULLY FROM THE GROUND AND WRAPS IT ON THE PALM OF HIS HAND TO HIDE THE BRIG/DIER.  
CUT TO A CLOSE UP OF THE DOCTOR'S HAND. OH IT IS A DAISY, SQUASHED ABSOLUTELY FLAT, LIKE A DROPPED FLOWER IN A BOOK)

BRIG/DIER: Doctor, I have every respect for your concern for the ecology, but one squashed daisy ...

DOCTOR WHO: Not just squashed. Flattened. Almost pulverised.

(HE BLOWS ON THE DAISY AND IT FLIES INTO POWDER)

Now, how did it get like that?

HARRY: (IMPATIENTLY) I suppose it was stepped on.

DOCTOR WHO: Exactly. And according to my estimation of the resistance to pressure of vegetable fibre - it was stepped on by something that weighed a quarter of a ton.

(THE BRIGADIER AND HARRY REACT, AND THE DOCTOR LEAPS UP AND GOES THROUGH THE GAP IN THE WIRE. HARRY AND THE BRIGADIER SCRAMBLE HURRIEDLY (AFTER HIM))

/END of SC. 12/

13. INT. STORE ROOM. DAY.

- 276) 4C 4C, 3C B3  
 EMPTY SHELVES  
 Widen to 3sh  
 (THE DOCTOR LOOKS  
 AT THE RILLED  
 BUT NOT LATTICE  
 SHELVES - HARRY THERE)

BRIGADIER: Funny thing is, they left a lot of valuable and top-secret stuff behind. Here's a list of all they actually took.

- 277) 3C MS DR  
 (HE HANDS OVER A  
 LIST. THE  
 DOCTOR SCANS IT  
 BRIEFLY)/
- DOCTOR WHO: Just what you'd need for the control circuitry of one, compact, powerful technological device. A Disintegrator gun, for instance ... /
- 278) 4C MCU BRIG  
BRIGADIER: What do you know about that?  
 (AGAIN THEY REACT)

- 279) 3 CU DR  
 (DOCTOR WINKS AND PUTS FINGER AGAINST HIS NOSE)

SCENES 14, 15 + 16  
TO BE EDITED IN

14. EXT. THINKTHINK. (OB) DAY.

(THE THINKTHINK  
 IS A BIG, EXCLUDED  
 COUNTRY HOUSE TAKEN  
 OVER BY A WEALTHY  
 FOUNDATION AND  
 CONVERTED TO  
 SCIENTIFIC RESEARCH.

JELLICOE, A FUSSY  
 CLERICAL MAN IN HIS  
 THIRTIES IS STANDING  
 BY THE FRONT ENTRANCE.  
 HE IS AN ELBORIAN,  
 ULTRA-HIGHLY CHRONIC.

BESIDE HIM IS  
 MISS MONTAGUE. ABOUT  
 THE SAME AGE AS  
 JELLICOE, SHE IS  
 GRASS AND FASHION BOLD  
 BUT SIMPLY, AND  
 MIGHT BE A VERY  
 SUPERIOR EXECUTIVE  
 SECRETARY. HER HABITS,  
 IN CONTRAST TO  
 THAT OF JELLICOE,  
 IS UTTERLY CALM  
 AND RELAXED, BUT SOMETIMES  
 BUT A LITTLE COOL)

JELLICOE: That journalist girl  
 is arriving. The one with the  
Unit pass. (cont...)

(A CAR HITS DRIVEN  
 UP AT THE GATE.  
 THE DRIVER, SARAH  
 IS SHOWING AN  
 ARMED SECURITY  
 GUARD HER PASS. THE  
 GUARD FROM THE GUARD,  
 SARAH GETS OUT OF  
 THE CAR, AND WALKS THE  
 BUILDING.

THE GUARD POINTS  
TOWARDS MISS WINTERS  
AND JELLICOE ON  
THE STEPS.

CUT BACK TO JELLICOE  
(AND MISS WINTERS)

JELLICOE: (cont) It's something  
of a nuisance - at the present  
moment in time ....

(THERE IS TENSION  
BETWEEN HIS WORDS)

WINTERS: We shall treat Miss  
Smith exactly like the others.

JELLICOE: I suppose so, I  
suppose so ...

(SARAH COMES UP  
TO T.M., A LITTLE  
HESITANTLY.  
SHE ADDRESSES HER-  
SELF TO JELLICOE)

SARAH: It's very good of you to  
allow this visit, Director.

(JELLICOE LOOKS  
EMBARRASSED.)

MISS WINTERS RISES  
AND MOVES TOWARDS  
SARAH)

WINTERS: I hadn't expected male  
chauvinist attitudes from you,  
Miss Smith.

SARAH: I'm sorry?

WINTERS: I'm the Director.  
Hilda Winters. This is Arnold  
Jellicoe, my assistant.

15. EXT. FENCE. (OB) D'Y.

(THE BRIGADIER AND  
HARRY ARE STANDING  
BY THE UNIT LIFEDROVER.  
THE DOCTOR IS STRETCHED  
OUT IN THE BACK OF  
THE LIFEDROVER, HIS  
FEET POINTING OVER  
THE SIDE.)

HE HAS A GRIM AND  
TENDENCY TO DOPT  
GAWKY, SPRAWLING  
ATTITUDES)

BRIGADIER: So what are we looking  
for?

DOCTOR WHO: Something that brushes  
aside chains and electric  
fences like cobwebs. Something  
intelligent, that selects  
only what it needs, and leaves  
the rest. Something that kills  
a man as casually as it crushes  
a daisy.

BRIGADIER: What sort of a something?  
Is it a human.

(THE DOCTOR CONSIDERS  
AND THEN SHAKES HIS  
HEAD)

DOCTOR WHO: I doubt it, Brigadier.  
More than human, perhaps.

BRIGADIER: Well, whatever it is,  
how do we find it?

DOCTOR WHO: By locking the next  
stable door in good time.

BRIGADIER: What?

DOCTOR WHO: It - whatever It may  
be - has stolen the plans for  
the new disintegrator gun. It  
has also in its possession the  
necessary control circuitry.

HARRY: You think it wants to  
build the gun?

DOCTOR WHO: Why else steal the  
plans and the circuitry?  
Assuming I'm right - and I  
invariably am - what is the  
third vital ingredient.

(FOR A MOMENT THE  
BRIGADIER LOOKS  
BAFFLED, THEN HE  
GETS IT)

BRIGADIER: The focussing generator!

(THE DOCTOR NODS  
APPROVINGLY, LIKE  
A MISTER WHO HAS AT  
LAST GOT A DILISH  
PUPIL TO UNDERSTAND  
A SIMPLE THEOREM)

DOCTOR WHO: Exactly Brigadier.

(THE BRIGADIER SWITCHES HIS RT)

BRIGADIER: Greyhound leader to trap one. Red priority.

(BENTON'S VOICE COMES THROUGH ON THE RT)

BENTON: (V.O.) Trap one, we read you Greyhound leader.

BRIG: Emmett's Electronics, Benton. Smallish factory in Essex. Full security seal, every available man. Air cover as well. I'll meet you there in (LOOKING AT WATCH) Fifteen minutes, and by then I want that place better guarded than Fort Knox. Greyhound out.

(THE LANDROVER IS ALREADY LEAVING, AND THE DOCTOR HAS TO JUMP TO SCRUMBLE IN AS IT WHIZZES OUT OF SIGHT)

16. EXT. THINNTANK. (OB) D.Y.

(SARAH, MISS WINTERS  
AND JELЛИCOE STROLLING  
THROUGH THE GROUNDS.  
THEY ARE SOMEWHERE IN  
THE BACK OF THE BUILDING)

SARAH: I really can't thank you  
enough. It's been a fascinating  
tour.

JELЛICOE: As you've seen, we do  
mostly what's called 'Frontiers  
of Science' r-search here.'

WINTERS: As soon as our work  
reaches the practical stage, it's  
handed over to someone. Someone  
with more resources and a bigger  
budget.

JELЛICOE: Usually the Government!

(THIS IS A WELL  
REHEarsed DOUBLE  
ACT)

SARAH: Like the new Disintegrator  
gun. You pioneered the research  
on that, didn't you?

(REACTION FROM  
JELЛICOE AND  
WINTERS)

WINTERS: Well, yes. But I'm not sure you should know about that.

SARAH: Sorry, talking out of turn.

(EMBARRASSED SHE LOOKS AROUND FOR A DIVERSION.  
THEY'RE JUST PASSING A LONG, LOW LYING BUILDING)

What's in here?

(SHE POPS THROUGH THE DOOR, BEFORE THEY CAN STOP HER)

/END of SCENES TO BE EDITED IN/

17. INT. THINKTANK KETTLE BELLS

WORKSHOP

- |                                       |  |             |
|---------------------------------------|--|-------------|
| 280) <u>SC F/R</u><br><u>LS LOBBY</u> | SC F/R, 1D, 2B, 3D                           | A2, B4      |
|                                       | (A SPOTLESSLY CLEAN BUT EMPTY CONCRETE ROOM) | <u>ECHO</u> |
| 281) <u>1D</u><br><u>VLS WORKSHOP</u> | DOORS AT THE FAR END.                        |             |

SARAH LOOKS AROUND CURIOUSLY. SHE LOOKS AT A FADED NOTICE. WINTER AND JELLINE HAVE FOLLOWED HER IN)

(2 B next)

(ON LD)

JELLICOE: (SHE MURMURS) There's nothing here. Nothing at all.

282) 2BMCU SARAH/NOTICE

WINTERS: (PLEASURABLY) As you can see, it's empty. /

(SARAH LOOKS UP  
FROM THE NOTICE)

283) 3D

M 3sh WINTERS/  
JELLICOE/SARAH  
past fg Column

SARAH: (READING) J. P. Kettlewell.  
Robotics Section. He left you some time ago, didn't he. There was quite a fuss about it in the Press.

Pan them R to  
see Doors

WINTERS: Indeed there was. As you probably heard, he turned against conventional science altogether.

Pan SARAH/JELLICOE  
Rt

JELLICOE: Spends his time on alternative technology - whatever that may mean.

SARAH: What's through there?

(SHE INDICATES THE MASSIVE DOORS ON THE OTHER SIDE OF THE ROOM)

284) 1MCU SARAH

JELLICOE: Store-room. The Professor left some valuable equipment. We're keeping it till he deigns to come and collect it. /

(3 next)

(SARAH'S JOURNALISTIC  
INSTINCTS TELL HER  
THERE'S SOMETHING UP,  
BUT SHE CAN'T VERY  
WELL FIGURE THE MATTER.  
SHE NODS, THEN STOPS  
AND SHIFTS)

285) 3 SARAH: Funny musty sort of ... / cops!  
M 2sh JELLINE/SARAH

(On to page 37)

(2 next)

(ON 3)

(SHE TAKES A FEW STEPS FORWARD, AND THEN SKIDS, BEFORE SHE CAN FINISH HER SENTENCE. JELlicoE GRABS HER ARM AND SAVES HER FROM A NASTY FALL) /

286) 2

3sh WINTERS/  
SARAH/JELlicoE

WINTERS: Are you all right?

Pan WINTERS L

SARAH: (GASPING) Just about.

287) 3

M 3sh

WINTERS/SARAH/JELlicoE

WINTERS: Let's be on our way Miss Smith. Still quite a lot to see, you know.

SARAH: Oh yes, of course.

(SHE TAKES SARAH FIRMLY BY THE OTHER ARM AND LEADS HER OUT)

PAUSE or DIVE K - ON TO SCENE 20 (Page 39)

SCENES 18 + 19  
TO BE EDITED IN

18. EXT. FACTORY. (O.B.). DAY.

(A SIMPLE FACTORY COMPOUND (IF POSSIBLE SOME PREVIOUS LOCATION DOUBLED).

A MONTAGE OF SHOTS SHOWING UNIT TROOPS SETTING UP OBSERVATION POSTS, HIDDEN MACHINE GUN EMPLACEMENTS, MEN WITH RIFLES AND STENGUNS IN COVER - ENOUGH TO GIVE THE IMPRESSION THAT A HIDDEN RING OF ARMED MEN IS SURROUNDING THE FACTORY.

STOCK SHOT.  
CUT TO A  
HELICOPTER  
PATROLLING OVER HEAD.

CUT TO W.D.I. BENTON,  
WRIGGLING THROUGH  
COVER, CHECKING  
PATROLS AND PLACING  
NEW ONES.

OVER ALL THIS THE  
BRIGADIERS VOICE)

BRIGADIER: (V.O.) I tell you Doctor  
I've got the whole place covered.  
Armed patrols have every inch of the  
perimeter under observation. Helicopters  
patrols overhead. Inside that  
factory is a vault. Not a safe,  
Doctor, a vault. There's a sentry  
outside it.

(AS THE BRIGADIER  
SPEAKS THE  
PICTURE CHANGES)

19. DOOR OUTSIDE FACTORY VAULT. O.B. DAY.

(CLOSE SHOT OF A  
SENTRY GUARDING  
A MASSIVE DOOR)

BRIGADIER: (V.O.) Inside the vault ...

/END of SCENES TO BE EDITED IN/

20. INT. FACTORY VAULT.

228) 4D

4D

LS Down Steps

(A TINY ROOM. ON  
A TABLE INSIDE IT  
STANDS A METAL  
CASKET)

Fast ZOOM into  
CASKET

BRIGADIER: (V.O.) There's a metal  
casket containing every focussing  
generator in the place.

PAUSE or BREAK and OR TO SCENE 22 (Page 41)

SCENE 21 /

TO BE EDITED IN /

21. EXT. FACTORY. O.B. D.Y.

BRIGADIER: (V.O.) Believe me Doctor,  
the place is impregnable.

(END THE SEQUENCE OF  
SHOTS TO SHOW THE  
LANDROVER PARKED  
IN THE COVER OF SOME  
TREES NEAR THE  
FACTORY GATE.

THE BRIGADIER AND  
HARRY ARE IN FRONT,  
THE DOCTOR IS  
SPRAWLED AT THE  
BACK)

DOCTOR WHO: Never cared for the word  
impregnable. Sounds too much like  
'unsinkable'.

HARRY: What's wrong with 'unsinkable'?

DOCTOR WHO: Always reminds me of  
your 'Titanic'.

HARRY: What?

DOCTOR WHO: Glug, glug, glug!

(HE MAKES A SINKING  
GESTURE.)

THE BRIG-DIER SNORTS,  
BENTON COMES UP TO  
THE LANDROVER AND  
SALUTES)

BENTON: All patrols posted sir.

BRIG-DIER: Everything secure?

BENTON: The lads are so close to each other they're standing on each others toes, sir.

BRIG-DIER: You see, Doctor! Not even a rat could get through that cordon. Protected from every side, and from above.

DOCTOR WHO: (THOUGHTFULLY) That still leaves one direction.

(THE BRIG-DIER LOOKS PUZZLED.)

(THE DOCTOR POINTS DOWNWARDS)

/END OF SCENE TO BE EDITED IN/

22. INT. FACTORY VAULT. MODEL SHOT, D.Y.

/C.S.O./

- 289) 4E LOCKED OFF 4E, 3E  
LS VAULT (ALL IS QUIET.  
+  
3E MS FLOOR on C30 YELLOW CUT TO .. CLOSE UP  
FIST comes thru' THE FLOOR OF THE  
THE FLOOR OF THE VAULT BEGINS TO  
SUDDENLY A HUGE CRACK.  
METAL FIST PUNCHES ITS WAY THROUGH  
ITS WAY THROUGH THE CONCRETE)

ACCORDING TO E.F. - C110 SCENE 25 (Page 42)

23. EXT. FACTORY VAULT. O.B. D.Y.

SCENES 23 + 24  
TO BE EDITED IN

(THE SENTRY OUTSIDE THE DOOR REACTS TO THE SOUNDS OF CRASHING & SONRY - THE ROBOT IS ENLARGING THE HOLE.

/DUB/  
/CR. SHES/

THE SENTRY UNBARKS THE DOOR AND FLINGS IT OPEN. HE REACTS IN HORROR.

CUT TO SUBJECTIVE CAMERA, ROBOT'S POV. THE HORRIFIED SENTRY STAKES AT THE ROBOT, LEVELS HIS STEEL GUN AND BLAZES AWAY)

24. EXT. FACTORY. O.B. D.Y.

(DOCTOR WHO AND CO.  
REACT TO THE SOUND  
OF SHOTS.  
THERE IS A CHOKING  
SCREAM AND THE  
SHOOTING STOPS  
ABRUPTLY.)

THE BRIGADIER,  
BENTON HARRY  
AND DOCTOR WHO  
SPARE TIME FOR THE  
FACTORY)

DUB SHOTS  
+ SCREAM

DR EGSBS M P

END OF SCENES TO BE EDITED IN

GRJS: FOOTSTEPS/  
DOWN STEPS/

25. INT. FACTORY VAULT. D.Y.

290) 4E 4E, 3F C1

CU CASKET  
Pan to FLOOR/SENTRY

(THE VAULT IS EMPTY,  
EXCEPT FOR THE UNIT  
SENTRY CRUMPLED  
IN A CORNER.  
THERE IS A LARGE  
CIRCULAR HOLE IN  
THE MIDDLE OF THE  
FLOOR.)

SMASHED GLASS/  
SENTRY IMP. LID/

291) 3F  
L0W LS FEET  
thru' fg

THE BRIGADIER AND  
BENTON RUSH IN,  
GUNS WAVING,  
THEY STOP, ANXIOUS.

Q HARRY

292) 4  
M 2sh HARRY/SOLDIER.

HARRY GOES TO THE  
SOLDIER AND STARTS  
TO EXAMINE HIM./

293) 3  
MS DR

THE DOCTOR LOOKS  
AT THE HOLE)

(4 next)

(ON 3)

Pan him up to C2sh

DOCTOR WHO: There seems to be a very large rat about, Brigadier.

294)

4

CU DR

BRIGADIER: Well, what do we do now? /

DOCTOR WHO: Possibly we should obtain the services of a very large cat.

26. INT. KETTLEWELL LIBRARY.

295)

1E

CU KETTLEWELL

1E/F, 2C

D1

(KETTLEWELL, A WHISKERY EINSTEIN-TYPE SCIENTIST IS TALKING TO S. RAH. HE IS SMOKING A PIPE)

296)

2C

M 2sh

KETTLEWELL: I'm sorry Miss Smith, I cannot help you, and I don't know why you came here.

S. RAH: I'm not too sure myself to be honest. I just felt something in the atmosphere at the Thinktank.

KETTLEWELL: I severed all connection with that establishment some time ago, when I became totally disillusioned with the path all our research was taking - the path to ruination, I have now devoted my life to alternative technologies.

297)

1

C 2sh SIR H/KETTLEWELL

S. RAH: Solar cells, heat from windmills that sort of thing? /

Pan KETTLEWELL L + R

KETTLEWELL: As you say, that sort of thing. It is a rich and complex field, and I have a great deal of work to do. /

298)

2

M 2sh

(J next)

(ON 2)

(HE RISES POINTEDLY.

SARAH IS FORCED  
TO RISE TOO.  
SHE MAKES A LAST  
EFFORT)

299) 1  
VC 2sh

SARAH: I just wondered if they might  
be carrying on your work in robotics. /

300) 2  
M 2sh

KETTLEWELL: No-one is carrying on my  
work, in Robotics Miss Smith,  
because no-one else would be capable  
of it. Good day. /

301) 1F  
VLS SARAH

(HE TURNS TO HIS WORK)

SARAH: Good afternoon. Thank you. /

KETTLEWELL: Goodday, Miss Smith.

302) 2  
MS SARAH  
Pan her to 2sh  
Tighten with KETTLEWELL  
to Windows

(SHE PAUSES A  
MOMENT, SNIFFS  
THE AIR. HER  
SUSPICIONS AROUSED.  
THEN SHE LEAVES.  
ONCE SHE IS GONE,  
HE RISES AND  
LOOKS THROUGH THE  
WINDOW)

SARAH: Goodbye.

RECORDING BREAK - FINISH DRESSING ROBOT  
+ ON TO SCENE 30 (Page 46)

27. EXT. KETTLEWELL'S HOUSE. O.B. D.Y.

SCENES 27, 28 + 29  
TO BE EDITED IN

(SARAH GETS BACK  
INTO THE CAR, SITS  
FOR A MOMENT  
BEHIND THE WHEEL.  
CUT TO SARAH'S  
BAG, ON THE SEAT  
BESIDE HER. WE SEE  
HER HAND FISH OUT  
A PASS. CLOSE IN

ON PASS. IT  
READS 'INSTITUTE FOR  
ADVANCED SCIENTIFIC  
RESEARCH. ONE DAY  
VISITOR'S PASS.  
VALID UNTIL 4pm'  
SARAH LOOKS AT HER  
WATCH. SHE STILL  
HAS ENOUGH TIME.  
CUT TO A LONGSHOT  
OF THE CAR AS SARAH  
DRIVES AWAY.

28. EXT. THINK THINK. O.B. DAY.

(SARAH'S CAR  
PARKED AT THE  
CHECKPOINT.

CU SARAH IN THE  
CAR. SHE IS LOOKING  
UP APPEALINGLY)

SARAH: You see I left my notebook  
in one of the empty labs. I know  
exactly where it is, I can see myself  
putting it down. So if I could pop  
in and get it, I needn't let your  
Director know what an idiot I've been.  
Please - my pass is still valid for  
(LOOKING AT HER WATCH) nearly ten  
minutes.

GUARD: I'll check for you.

(HE TURNS AND GOES  
TO A PHONE.  
SARAH SLIPS OUT OF  
THE CAR AND RUNS  
TOWARDS THE BUNKER)

29. EXT. THINKTANK. O.B. DAY.

(SARAH CREEPS ALONG.  
ALL IS SILENT.  
SPOOKY AND DESERTED.)

SHE COMES TO THE  
DOOR TO KETTLEWELL'S  
LABORATORY AND ENTERS  
CAUTIOUSLY)

END OF SCENES TO BE EDITED IN /

30. INT. THINKTANK. WORKSHOP. DAY.

303) 5D 5D/E, 2D, 1D,+3A B4

Low LS SARAH

Crab R past Pillar  
with her to 5E

Tighten to CU OIL  
+ pan up to CU SARAH

(SARAH COMES IN AND  
LOOKS ROUND. ALL  
IS QUIET. SHE GOES  
TO THE POINT WHERE  
SHE FELL, RUNS HER  
FINGER ON THE  
GROUND AND SNIFFS)

ECHO /

SARAH: It was oil. I knew it.

(WHILE SHE IS  
PEERING THOUGHTFULLY  
AT THE OIL PATCH,  
THERE COMES A  
SHATTERING METALLIC  
CRASH. SARAH  
JUMPS, AND LOOKS  
UP AS THE FAR DOORS OPEN-  
CUT TO SARAH'S POV. /

GRAMS /  
DOORS /

304) 2D  
Low MLS ROBOT

BENCH OUT /

(ON 2)

- 305) 1D / LOW ANGIE SHOT  
High CU SARAH OF THE ROBOT, LOOKING  
ENORMOUS AS IT  
STALKS TOWARDS  
HER SEEN FULL
- /RECORDING BREAK/ / FRONTAL FOR THE  
FIRST TIME. IT
- 306) 1D / SPEAKS IN A  
High sh SARAH/CLAWS TREMENDOUS, BOOMING  
+ VOICE)  
3A  
On Periscope
- ROBOT: Who are you? Why are you  
here?

PAUSE

ON TO EPISODE 2

CLOSING TITLES:

TO BE SHOT LATER  
+ EDITED IN